



The R. A. M. Club Magazine.

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An Adventure in Russia.

Having been asked to contribute a reminiscence of my travels through Europe for a period of ten years, I select the following : During one of my visits to St. Petersburg one winter, Mons. Mortier de la Fontaine, the distinguished Pianist, announced a Concert to take place at Kronstadt, about 20 versts (15 miles) from St. Petersburg; and as we were on friendly terms, he solicited my assistance in taking part in the programme. The Concert was to take place in the evening, and I have a vivid recollection of the afternoon journey, with a few friends, in a kind of sledge called a Troika, gliding along over the frozen surface of the river Neva, which was softened by a deep layer of

snow. The cold was intense; but as the wind blew from the east—from Lake Ladoga—and we were travelling to the west, it was in our favour, and moreover, we were enveloped in furs from top to toe.

It took us a little over an hour ere we arrived within sight of Kronstadt and its formidable Baltic Fort. Mortier de la Fontaine had preceded us, to make all the necessary arrangements. The Concert was well attended, and the efforts of the artists, who took part in the programme, were most enthusiastically received.

About eleven o'clock, we started on our return journey, and we soon discovered that the real tug of war had still to be encountered. The wind, which was still blowing from the east, blew right in our faces; and although we were wrapped as closely as possible in our furs, we had to leave a small aperture to see where we were going; and the sensation was just as if the blade of a knife were being cut into our faces. For a few miles, we got on pretty well, and we were beginning to be reconciled to the ordeal we were undergoing; when all at once, to our horror, the ice gave way under us, and the Troika sank down to its very brim! It was a fearful shock, considering that we were still on the Baltic Sea, which reaches up for some miles from Kronstadt, where the Neva falls into it. When we had time to recover our presence of mind, we were equally astonished to find that we did not disappear altogether! But the mystery was soon solved.

About the end of October, frost sets in severely, and as the temperature changes suddenly, a heavy fall of snow follows, which, in its turn, thaws and leaves a deep lake over the first ice. Again a severe frost sets in and forms a second layer of ice. Moreover, holes are made in the ice, to enable the fish to breathe; and in all probability, we fell into one of those holes, but as it was not quite large enough to admit the Troika, our lives were saved. It was with a tremendous effort that the horses were enabled to lift the Troika out of the hole, and we managed to arrive at our destination, almost perished with cold.

JOHN THOMAS.

Our Village Church.

Brightmore is hardly to be called a village; there is too little of it in one place for that. But it is a parish of extensive boundaries, possessing a fairly large population of farmers and their labourers, together with a sprinkling of gentry. It is five miles from any station, and the long, long road gradually ascends, mile after mile, until at length you reach the church, on one of the most elevated spots in the south of England. When we want to tease our rector, we get strangers to say to him that they have been informed that his is a very "high"

church, whereat he, good worthy man, is mildly indignant, because he cares little for "high," "low," or "broad." To tell the truth, he is a bit behind the times, his chief object, being to do his best according to his lights and let others do the same. He never bothers his flock with such questions as "Do we believe?" or "Do we get our deserts?" He prefers to talk to us in a simple fashion about our duty and so forth, and, because we know and esteem the man, we treasure the homely talks he gives us. He came to us some thirty years ago, for Brightmore was his first living, his uncle being the patron, and he says half humorously, half fondly, that it is likely to be his last. His sermons in those days were full of expositions of high theology, coupled with a burning zeal to reform his parish, but he found that the former made his congregation sleepy, while on the latter point he was not long in discovering that he had something to learn from his flock. He is a bit wiser now than then, and although theoretically he is a crusty old Tory, practically he is one of the most tolerant and charitable of men.

In one respect, indeed, he did succeed in reforming us. Long years ago, our church was one of those in which there was a duet between the parson and the clerk. Our canticles and psalms were always read by these two worthies in alternate verses, and well do I remember, albeit I am an old man now, the long drawn out and impressive tone of Mr. Monteagle, who was rector in those days, and the sharp nasal voice of old Biddicombe, the parish clerk. As for us folk in the church, we never ventured to take any part, beyond whispering an occasional "Amen"; we thought it would have been rude to interrupt. Occasionally we used to have an hymn at such a time as Christmas, like "When shepherds watched their flocks by night," or "O come, all ye faithful." These we *did* sing, for there was not a soul among us but what knew them from childhood through singing them as carols on Christmas eve.

After Mr. Monteagle's death we petitioned his successor to let us have more hymns. This he was very willing to grant, but there was a practical difficulty about an instrument. We had had in good "Farmer" George's day, a village orchestra, which used to play in our tiny west gallery, but it had long since languished and faded into nothingness. All efforts to revive it proved abortive, and we were no happier in getting an harmonium player. There was not a soul in Brightmore knew enough of music to play such an instrument, supposing we had had one. So we were obliged to do without any accompaniment to our hymns, although we were not so badly off for voluntaries. The squire had given us some years ago a barrel organ playing about a dozen short pieces, and this was and is still used before the beginning of each service. We have had these for many years, and no doubt would have become heartily tired of them but for the fact that it is a tradition with the men folk of Brightmore not to enter the church until the bell stops, but to line up the length of the path and watch the women folk.

We once had a London organist spending a few days among us, and he came to our church. The parson was rather late that day, and the look of astonishment on the visitor's face was amusing to watch as he heard the voluntary performed four times. On the Monday he investigated the instrument, trying to discover the manuals, but at length he found a board at the back that was loose, and

then the barrel was disclosed to view ! However, our organ makes a brave show in the west gallery, and its gilt pipes look quite "churchy."

Soon after our present Rector was appointed to the living he married, and married as good and sensible an English girl as need be. Indeed I think that much of the improvement in his sermons and point of view generally was due to her, for she had been accustomed all her life to country folk, and understood them, whereas he had been born and bred in a town and educated at Oxford, so it was small wonder he did not know where he was when he started out to reform us. She, good lady, is dead and gone now, but at any rate, her work lives after her in the shape of our choir.

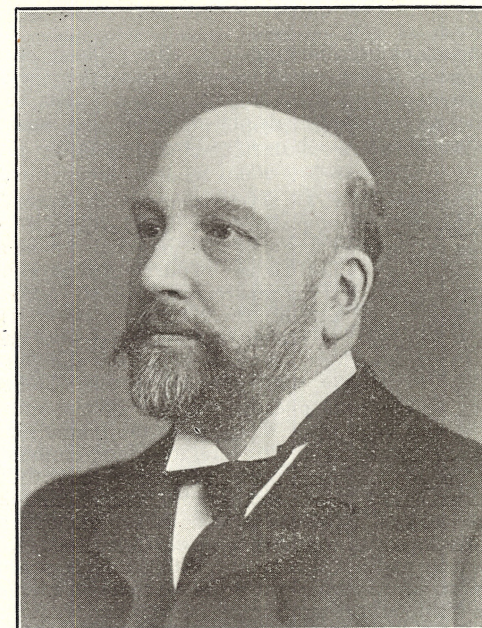
It occurred to her that if we had a small choir we might have a somewhat more musical service than we had hitherto been accustomed to, and the schoolmaster happening by great good fortune—for School Boards had only just begun then—to know sufficient about music to distinguish a sharp from a flat, besides possessing a very fair tenor voice, a start was made, and our choir established.

At present we have four boys from the village school who sing treble. As alto, Jim Headlam, the stable lad at the Rectory, is fairly efficient if somewhat diffident ; young Bill Markle makes an equally subdued tenor, while Tom Robinson, the poultry fatterer, is all there as bass. I must not forget Amos Biggs, the local "Whiteley." Mr. Biggs has his finger in most pies, and so, of course, he is in the choir, where he growls a somewhat "fuzzy" bass. But what our choir lacks in musical ability it makes up in good will, and as our congregation are not very critical, they are rather proud than otherwise of the choir. We always have the Canticles and the Glorias to the Psalms chanted now, while of course, we sing hymns at every service. We get on very well without an instrument ; Mr. Biggs has a chromatic pitch pipe with which he gives the keynote ; all the voices hum their notes softly, and away they go ! As the church is but small, our modest little choir is able to guide and lead the congregation, who sing, not very lustily perhaps, but with plenty of enjoyment. Our repertoire of music is not large, but we hope to increase it soon, for it is whispered that before long we are to have an Anthem, which they have been practising in secret at Mr. Biggs's. If Jim Headlam should sing a wrong note we shall only be apprised that something is wrong by the blush that will suffuse his ingenuous countenance, for the four trebles and Mr. Biggs will be quite sufficient to obscure the inner parts.

Our singing is not quite up to the level of Westminster Abbey yet, but our faces are set the same way, and I daresay if the organist there could hear us, he would be a good deal kinder than are some of those superior people who find choirs undignifying. But then, you see, he knows something about music—at least, so I am told.

Our President for 1904-5.

For the third time, the Club has elected as its President Sir Alexander Mackenzie, the Principal of the Royal Academy of Music. Members will be glad to have the accompanying portrait.



Listening to Music,

Extracts from a course of six Lectures delivered during
Michaelmas Term, 1904, at the R.A.M., by
STEWART MACPHERSON.

It is practically a truism to state that very many persons, even students of music of some acquirements as regards executantship, listen to a musical work with but a vague and imperfect idea of its meaning and purport, and with a still vaguer idea of what may be described as its constructive side, upon which the composer has probably lavished considerable care and thought, and a due appreciation of which is absolutely necessary if such a work is to convey its message fully..... Often the conviction forces itself upon one that very little more than a chaos must be the result of much music (especially many of the complex examples of modern art) upon nine-tenths of the listeners, the majority of whom have not, in the nature of things, been schooled in the study of the developments of our art, or even trained in the slightest degree to exercise their fac-

ulties in listening. To such, music is, and must be, little more than a mere 'sensation.'

The painful lack of discrimination, too, observable again and again amongst audiences, makes one pause and ask whether the training of intelligent *listeners* is not a more important and urgent matter than the turning out of the thousands of—more or less incompetent—players and singers with which modern life is burdened.

Music is not a mere ear-tickling sensation, but an expression of the emotions—in its best phases, perhaps the purest of all the arts.

To be a sane and healthy factor in life, however, it must appeal to the stronger and more intellectual side of our nature, as well as to the merely emotional in us; and the greater the demands made by a work of art upon these higher faculties, the less easily, surely, is it appreciated at a first hearing. It stands to reason that what has cost the composer weeks, months (or even years) of patient thought, must of necessity be but imperfectly comprehended by one who hears it for the first time; and it is manifestly unfair to give any but a most guarded and modest opinion of such a work until after further study and acquaintance with its details. Here, too often, the musical listener (or rather, the person who listens to music) is distinctly unreasonable. It is as likely as not that one who will take real trouble to study a literary work, and will expect to fathom its full purport only after much patient reading, will approach a *musical* work (which, in its way, may be just as deep and full of meaning) without the least preparation, and give an off-hand opinion upon what he considers its merits or demerits after a single hearing!

One of the first points we have to reckon with in considering our attitude towards a work is that its style and character will be largely the result of the particular period at which it has been composed. Perhaps we all, to some extent, realize this: for instance, we could hardly imagine such a work as Tschaikowsky's "Pathetic" Symphony as being the product of the time of Scarlatti or Handel; and yet—I fear we overlook too often, in our estimate of the music we hear, the broad fact that art must be judged not merely in reference to the amount of the 'technique' of composition achieved at the time of its production, but upon the consideration that it must largely reflect the spirit of the age in which it is produced Thus, it is necessary that we should endeavour, as far as possible, to approach the works with which we are concerning ourselves from the *right point of view*—that is to say, we should try to realize, in some degree at least, the condition of the Art at the time of their composition, and then we shall often be prevented from forming a false estimate of such works—and still more, of their composers.

Let us try to get beneath the surface in our listening to music, and let us, by all means in our power, aim at broadmindedness and catholicity of taste. Do not let us limit our reading or our listening, as the fashion of some is, to one particular school or one particular *kind* of music, vocal or instrumental; but absorb as much as we can of all periods and all styles. Only by this means shall we be likely to form an accurate standard of appreciation, and be saved from that

narrow, parochial view of art that is so prevalent even amongst earnest students of Music.

In this connection, it is worth reflecting that he who pins his faith exclusively to Wagner, Tschaikowsky, or Richard Strauss—highly superior person though he may deem himself in so doing—is as egregiously narrow-minded, and certainly gives no greater proof of enlightenment than he who will not acknowledge that anything has happened in the development of Music since Mendelssohn's "Elijah"! Art must, as we have seen, be influenced to some considerable extent by the 'Zeitgeist,' or Spirit of the Age. We see in the calm, devotional music of Palestrina the outcome of the religious exercises of the Roman Church: in the strong, almost rugged austerity of Bach the deep influence of the Reformation period: the somewhat conventional, courtly phase of German life was sufficiently reflected in many of the movements of Haydn and his contemporaries; the Romantic trend of thought in the first half of the 19th Century, in the music of Weber, Schumann and Chopin; while it is no less true that much of the music produced in these days of stress, of complexity and unrest (and in some cases, of pessimism), has a distinct relationship to the surrounding conditions of life and thought. A not altogether healthy sign of this is to be noticed in the choice made by so many of our young composers of the most morbid and lugubrious subjects for musical treatment! Let us trust that the next genius to arrive on the scene will be a little more hopeful in his Art!

In every work of art, whether musical, poetic, pictorial or architectural, some basis of design—intentional and not accidental—must be apparent. This surely should be evident to even the least thoughtful amongst us; and yet I fear that people's ideas on this point are often sadly 'at sea.' Over and over again one meets with that silly popular superstition that poets and composers live and move in a totally different atmosphere from other men; that what they write is invariably produced in a sort of divine 'afflatus'; that a great genius never needs to learn anything, but that everything comes naturally to him, and that he has only to take pen in hand, and at the end of a certain period of time, during which he apparently has no need to use his brains, the result is—a symphony or an oratorio, or what not! Even on the face of it, is not such a notion a monstrous absurdity?

Putting aside any such question as the *appropriateness* of the ideas he may have in his mind for the work in hand, is it not manifestly nonsensical to think that all the complicated meshes in the web of a modern orchestral symphony or opera, for instance, can be woven into their exact shape and position without technique of a very high order?—that is to say, without the use of brain power?

We often hear people use the word "Inspiration" in connection with a musical or poetical work;—have we ever asked ourselves what it really means? We talk about an *inspired* composer or poet, and we realize by that expression a composer or poet who is able to sway us, to fire our imagination, to kindle an answering enthusiasm in our breasts. And we are right! But, true as this is, do not let us run away with the fantastically absurd supposition that the work of that composer or poet has been simply a "breathing-in," from a source outside himself, of the multifarious details of that work.

It is true, in a limited sense, that a composer or poet is born, not made (*i.e.* not manufactured); but all that Nature does is to give such an one the suggestions, the germ ideas for his work; the rest he must do for himself. Let me explain myself further. We shall all admit, I suppose, that the greatest genius, in his cradle, would hardly be in a position to write a symphony; but that, as he grows older and his faculties develop, his desire to express himself becomes stronger, and he begins to imagine certain things of a musical character. But, clearly, until he receives impressions *from without*, from around him—in other words, until he begins to make acquaintance with what has already been done in music by other and older folk, and gradually begins to absorb the musical language and idiom, those vague longings in his mind to express himself musically cannot take shape or come to fruition.

Hence it comes about that even this great genius that we are considering must of necessity be the product, not only of natural gifts (which are more or less merely in the nature of a *predisposition towards* a particular means of self-expression)—but of the sum total of the impressions and experiences he receives in his contact with the work of others. Here it is that his power of intelligent study comes in, and if he is to develop his faculties to their highest, it must be by means of patient, hard, earnest work, for without the 'technique' of his art, the most highly endowed genius will assuredly and miserably fail.

The narrow-minded pedant who deems the strict adherence to some worn-out rule of harmony or counterpoint as of more vital importance than the expression of a living idea is likely to lose touch (if ever he possessed it) with that which really matters in music, viz. its *spirit*, of which the design, important as it is, is but the vehicle, after all; but, on the other hand, the ill-equipped, week-knee'd, 'half-baked' musician (a sort of creature who really seems to imagine that to use his brains for any intellectual purpose is a hindrance to his natural musical 'genius') will experience only what I described as a purely sensuous excitation of his nerves in his association with music—a state of things that will most assuredly result in his becoming one of that already too numerous class of neurotic, ill-balanced folk—so often falsely described as 'artistic.'

The use of a poetic basis for instrumental compositions, so largely adopted by latter-day writers, has undoubtedly been the means of bringing into the world many fascinating works of true beauty and of lasting worth; but it is also true that a great deal that is preposterously incoherent—'without form and void'—is now-a-days excused and tolerated because of some imagined 'programme' underlying such rambling utterances. Indeed one begins now and then to long for the time when composers will again be content to let their music 'stand on its own legs,' without resorting to Byron or Ibsen for colouring and inspiration, or endeavouring to epitomise the whole philosophy of Nietzsche in twenty minutes of music!

The history of Art may be said to be largely concerned with that desire on the part of its exponents of making the means and methods

of artistic expression fuller and more comprehensive, which is always observable in those who have something to say out of the common. But, be it noted, this desire is, in the case of most sane thinkers, less in the direction of an overthrowing of the art-forms of their predecessors, than in that of an enlargement or development of these, or the infusion of a new emotional or intellectual force into them, by which their character assumes loftier proportions. Thus we find that, by a process of evolution, that which is worthy in the older methods is retained, while newer aspects of old principles appear, to suit the requirements of newer conditions of thought.

Club Doings.

THE ANNUAL GENERAL MEETING

was held at the Royal Academy of Music on Saturday, 29th October, 1904—the President, Mr. Edward German, in the chair.

The Secretary read the notice convening the Meeting and then the minutes of the Annual General Meeting on 29th October, 1903, were read and confirmed, as were also the minutes of the Special General Meeting held on the same day.

The Report of the Committee was read by the Secretary as follows:

REPORT.

Your Committee has much pleasure in presenting its Annual Report for the fifteenth year. The position of the Club has been maintained, notwithstanding that the long continued depression has not been without its effect on Music as on all else.

The usual number of Social Meetings has been held during the year.

The first Social Meeting on 29th October, 1903, was moderately well attended. The Annual General Meeting was held in the course of the evening and considerable interest was taken in the business that had to be transacted.

At the Ladies' Night on the 2nd December, 1903, there were 79 present. The programme on this occasion consisted of some songs kindly contributed by Miss Alys Mutch, and a number of part-songs by the Alexandra Part-Singers. Particular mention must be made of the violin playing of M. Zacharewitsch.

The next Social Meeting was held on the 30th January, 1904. The attendance was disappointingly small; but still the Committee hesitates to do away with this fixture, believing that if members would only endeavour to be present, it might be made a useful as well as a pleasant feature of the Club's proceedings.

The Ladies' Night on 27th February, 1904, was marked by the performance of the R.A.M. Club Prize winners in December, 1903, of the Trio by Spohr, "Night's ling'ring Shade," from "Azor and Zemira," which formed the subject of competition on that occasion. These ladies, Miss Ethel Lister, Miss Ida Kahn and Miss Mildred

Jones also sang Mr. Edward German's Trio, "Orpheus with his Lute," for which they gained an encore. On its repetition, the composer was prevailed upon to accompany the singers. A special feature of the evening's entertainment was an interesting exhibition of animated photographs by Mr. Alfred Austen, and Mr. Ulph Smith gave some musical sketches. There were 89 present.

At the Ladies' Night on the 15th June, 1904, there were 85 present. The first part of the programme was musical, Mr. E. Howard Jones playing some pianoforte solos by Brahms and Chopin, and vocal items were contributed by Miss Thérèse Grabowsky and Mr. Gale Gardner. Mr. Charles Wreford's humorous recitations created much laughter, and Mr. Chris Hilton completed the programme with some conjuring and sleight-of-hand.

The Annual Dinner on the 20th July, 1904, was held at Pagan's Restaurant in Great Portland Street. The number present, 88, was larger than has been usual for some time past at these gatherings, and your Committee is particularly gratified that more ladies were present than at any previous dinner. Mr. Griffith Humphreys gave two musical sketches in the course of the evening. The occasion was most successful in every way, and under the genial direction of the President, Mr. German, everyone seemed to pass an enjoyable evening.

The Suppers were more successful this year than last. Three were held, and the members showed a decided increase, one gratifying feature being that the President was always present.

Twelve new Members and twelve Associates have been elected during the year, but a considerable accession of strength is needed in order to enable the Committee to develop and improve the Club. It is therefore strongly urged upon Members that they should use their personal influence in inducing those who are eligible to become Members.

By the decision of a Special General Meeting held on 29th October, 1903, the Annual Subscription for all Lady Associates of the Club elected on and after 1st November, 1903, was raised to 7/6.

Your Committee has to accord with regret the loss by death of Mr. A. P. Vivian, Mr. L. F. Garner Parrot, Mr. J. H. Pollard and Mr. Freeman Dovaston.

In submitting to you the Balance Sheet, your Committee is able to announce an increased balance in hand, although several subscriptions are in arrear. Subscriptions are due on the 1st November, and your Committee would emphasise the urgent necessity of Members paying the same during the month of November, which would place the Club in a still stronger position and save the considerable expense both in printing and postage now caused by the repeated reminders.

In connection with the finances, your Committee has to announce to you with regret that the Hon. Treasurer, Mr. H. R. Evers, does not desire re-election to the office which he has held for the last thirteen years. Your Committee desires to express its high sense of the services rendered by Mr. Evers to the Club, and to acknowledge the energy and skill with which he has discharged the responsible duties of his office.

Finally, your Committee would make an appeal to Members to cultivate their interest in the Club, so that by working together its

laudable purposes may be carried out to the fullest extent. Such interest may be displayed by attending the Meetings in greater numbers, by getting new Members to join, and in many smaller but important ways.

The following Officers retire and are not eligible to the same office until after the lapse of a year:—The President, Mr. Edward German; four Vice-Presidents, Mr. Albanesi, Dr. Fanning, Mr. Stewart Macpherson and Mr. Ernest Mathews; four Members of the Committee, Dr. Greenish, Mr. Herbert Lake, Mr. Arthur Manclark and Mr. Douglas Redman. The other Officers also retire but are re-eligible.

The adoption of the Report was proposed by the Chairman, seconded by Mr. W. Henry Thomas, and carried unanimously.

The Hon. Treasurer presented the Audited Balance Sheet and commented on some features of the accounts. The Chairman proposed "That the Balance Sheet as presented be passed." This was seconded by Mr. Edgardo Levi, and after some remarks from Mr. Murray Rumsey on the outstanding subscriptions, was carried unanimously.

BALANCE SHEET, 1904-1905.

	£	s.	d.		£	s.	d.
By Balance from last				By Thorn's Account			
Account, 1902-1903	18	15	2	(Printing and Stationery)	14	17	0
„ Entrance Fees (12)...	12	12	0	„ Catering	35	15	8
„ Subscriptions:—				„ Expenses—Concert			
(Members) £ s.				Room	19	0	0
/02-03 4 at 10/6	2	2		„ Petty Cash and Post-			
„ 5 „ 21/-	5	5		ages	19	12	3
/03-04 27 „ 10/6	14	3/6		„ Pagan's Restaurant..	22	0	0
„ 139 „ 21/-	145	19		„ Rent of Rooms ...	60	0	0
/04-05 1 „ 10/6	10/6			„ Newspapers	6	14	0
„ 1 „ 21/-	1	1		„ Entertainments	14	7	0
(Associates) ————	169	1	0	„ Fowler, Registration			
/02-03 12 at 5/-	3	0		Fee Enquiry.....	1	1	0
/03-04 155 „ 5/-	38	15		„ Secretary's Salary ...	50	0	0
„ 6 „ 7/6	2	5		„ R.A.M. Club Prize	10	10	0
/04-05 2 „ 5/-	10/-			„ Magazine	15	15	6
	44	10	0				
„ Receipts for Dinner				Balance in hand	25	0	8
(91 at 5s.)	22	15	0				
Ladies' Nights ...	11	5	0				
Social Meetings	0	5	0				
„ Dividends—							
£250 Midl. Pref.							
at 4 9/10 }	15	9	11				
do. do. at 2 1/2 }							
	£294	13	1				

I have this day examined the above Balance Sheet with the Accounts and Vouchers, and find the same to be correct, the Balance in hand carried forward being £25 os. 8d.

MURRAY RUMSEY.

October 21st, 1904.

The Chairman proposed, and Mr. H. R. Eyers seconded "That a donation of £10 10s. be made to the Students' Aid Fund at the Royal Academy of Music." The proposal was carried by acclamation.

The election of Officers for the ensuing year then took place with the following result :—

President, Sir A. C. Mackenzie ; *Vice-Presidents*, Dr. Frederic H. Cowen, Mr. H. R. Eyers, Mr. Edward German and Mr. W. Frye Parker ; *Committee*, Mr. Stewart Macpherson, Mr. Arthur O'Leary, Mr. Murray Rumsey and Mr. William Shakespeare ; *Hon. Treasurer*, Mr. Walter Macfarren ; *Secretary*, Mr. J. Percy Baker ; *Hon. Auditors*, Mr. Alfred Hall and Mr. Frederick Moore.

Sir Alexander Mackenzie thanked the Members for the honour they had done him in electing him as President, for the third time. He deeply appreciated it, as he took a great interest in the Club, and wished it every success. He also wished to thank the Meeting for the generous donation which had been voted to the Students' Aid Fund, and said he was sure that the Committee of Management would be much gratified to receive it.

Mr. John Thomas proposed and Dr. Greenish seconded "That a cordial vote of thanks be offered to the retiring President, Mr. Edward German, for the very admirable way in which he had discharged the duties of his office during the past year, as well as for his conduct in the chair that evening." This was carried by acclamation. Mr. Edward German, in acknowledging the vote, took occasion to exhort the Members to keep up their interest in the R.A.M. Club, which was doing so good and unique a work in endeavouring to preserve and deepen the friendships which had been formed through association at the Royal Academy of Music.

The Chairman proposed, Mr. Shakespeare seconded, and it was carried unanimously "That a hearty vote of thanks be accorded Mr. H. R. Eyers for the valuable services he had rendered to the Club for the last thirteen years in the office of Hon. Treasurer." Mr. Eyers suitably acknowledged the vote.

The business terminated with a vote of thanks to the Committee for their labours during the year, moved by the Chairman and seconded by Sir A. C. Mackenzie. The remainder of the evening was devoted to social intercourse.

THE LADIES' NIGHT

had been originally fixed for the 10th December, 1904, but owing to the exigencies of the work at the Royal Academy of Music this could not be adhered to and the 12th was chosen instead. The change, although unavoidable, had an unfortunate effect upon the attendance, as there were at least three other affairs the same evening for which many Members had previously engaged themselves. Consequently the attendance was small, numbering only 46, which is the smallest on record. The programme was contributed by Mr. and Mrs. John Warren whose "Experiments in Thought Transmission" were as interesting and inexplicable as ever, while later Mr. Warren gave an exhibition of sleight-of-hand and ventriloquism. Mr. Tom G. Clare's sketches at the piano "The Travels of Bill Bailey" (Margetson), "Do Sing Something" (Fane), "Songs à la Mode" (Lewis), and "Hiawatha on the Brain" (Clare), were provocative of a good deal of merriment. The company separated shortly before 11 o'clock.

A SUPPER

was held at the Club on 12th November, 1904. We wish a better support of these gatherings were forthcoming. Please keep 18th February free for the next one.

Mems. about Members.

Mr. Alberto Randegger will conduct the Norwich Triennial Musical Festival which will be held on October 18th, 19th, 20th and 21st, 1905.

Pianoforte Recitals were given by Mr. Frederick Moore in the Victoria Hall, Ealing on November 10th, and in the Constitutional Hall, Harlesden, on December 8th, 1904.

Miss Mary Lock's Chamber Concert took place at the Victoria Rooms, Clifton, on October 8th, 1904. Among those who assisted in the programme was Mr. Herbert Walenn.

Dr. W. H. Cummings delivered four lectures on "The History of Music" at the Guildhall School of Music on October 19th and 26th and November 2nd and 16th, 1904.

A new series of Chamber Concerts by the Wessely Quartet began on October 26th, 1904, at Bechstein Hall.

Mrs. Needham's first Grand Concert was given in Queen's Hall on November 22nd, 1904, the programme including a new song-cycle, "A Bunch of Shamrocks," by the Concert-giver.

A Testimonial Concert to Mr. Robert Newman took place at Queen's Hall on December 13th, 1904, Mr. Henry J. Wood conducting.

Mr. W. J. Kipps was specially engaged to play at the wedding of Mr. Bradley Martin junior and Miss Phipps at Kiltarlity on November 2nd, 1904.

Mr. W. S. Bambridge has been elected an Alderman of the Borough of Marlborough.

Mr. Frank Arnold's Violin Recital at Bechstein Hall on Dec. 5th, 1904, was marked by the production of Mr. Edward German's new Suite in F for violin.

Miss Annie Cantelo was solo pianist at the Richter Concert at Nottingham on November 11th, 1904. The Eighth Season of Miss Cantelo's Chamber Concerts began on December 8th, 1904.

The Saturday Orchestral Concerts at St. James Hall, under Mr. Edward O'Brien continue to prosper.

Among the artists who kindly gave their services at the performance of "Elijah" on November 29th, 1904, in connection with the 166th Anniversary of the Royal Society of Musicians were Mr. Ffrangcon Davies, Mr. Murray Rumsey, and Mr. W. H. Brereton.

An Acting Committee has been formed to protect the rights of composers and music publishers, and Sir Alexander Mackenzie, Dr. F. H. Cowen, and Mr. Edward German are on it.

The Lincoln Triennial Festival will be held on June 28th and 29th, 1905, conducted by Dr. G. J. Bennett. Dr. Cowen's "A Phantasy of Life and Love" will be conducted by the composer at the Orchestral Concert.

Mr. William Shakespeare read a paper on "Singing as an Art" at the Meeting of the Musical Association on November 15th, 1904.

Mr. George Aitken, with Mr. Gerald Walenn, gave a Concert at the Hampstead Conservatoire on December 1st, 1904.

Dr. W. H. Cummings has been elected a Member of the Board of Musical Studies at the University of London.

Mr. Neville Flux has been appointed Bandmaster of the Royal Engineers.

Mr. Manuel Garcia completes his 100th year in March and steps are being taken to mark the occasion in a suitable manner.

On December 12th, 1904, Miss Ethel Wood gave a Concert.

Mr. Murray Rumsey gave a Concert at Croydon on Dec. 6th, 1904.

At the Queen's Hall on December 12th, 1904, Mr. Arthur Newstead gave an Orchestral Concert; the programme included a Prelude, "Astarte," by Sir Alexander Mackenzie, and a Concert Overture in D by Mr. A. von Ahn Carse. Both works were conducted by their composers.

Sir A. C. Mackenzie was announced to deliver three lectures at the Royal Institution on February 4th, 11th and 18th, 1905, his subject being "The Bohemian School of Music" with illustrations.

Dr. Cowen's "John Gilpin" was performed by the Tunbridge Wells Vocal Association on December 12th, 1904, conducted by Mr. W. W. Starmer.

The Orchestral and Oratorio Services at Brixton Church are being continued with success under the direction of Mr. Douglas Redman.

Mr. Walter Macfarren is engaged in writing his Reminiscences.

Sir A. C. Mackenzie was going to conduct another tour in Canada this year, but as it is found impossible to complete the necessary arrangements, his visit is postponed until 1906.

Mr. W. W. Starmer read a paper on "Carillons" at the Meeting of the Musical Association on January 10th, 1905.

Congratulations to Mr. W. S. Hoyte on receiving the degree of Mus. Doc. from the Archbishop of Canterbury.

M. Emile Sauret is meeting with much appreciation in the States.

Vanity Fair's Cartoon on January 5th, 1905, was devoted to Dr. Joachim "The Last of a Classic School."

Miss Mary Mackenzie appeared as *Suzanne* in "The Scarlet Pimpernel" at the New Theatre.

During the King's visit to Chatsworth Miss Isabel Jay had the honour of singing before their Majesties.

Dr. W. H. Cummings has been admitted an Hon. Freeman of the Worshipful Company of Musicians.

"How they brought the good news from Ghent to Aix," Mr. F. Kilvington Hattersley's new Choral Ballad, was sung at Leeds by the Choral Union on January 18th, 1905, under the composer's direction.

Organ Recitals.

Bennett, Dr. G. J., at Littleport Parish Church (October 23rd), and Lincoln Cathedral (November 1st).

Cunningham, Mr. G. D., at the Alexandra Palace (Oct. 9th and 16th).

Lovett, Mr. Sydney H., at Christ Church, Newgate St., E.C. (Oct. 26th).

Starmer, Mr. W. W., at St. Mark's, Tunbridge Wells (Dec. 31st).

New Music.

Bennett, George J., The Ferial Responses and Litany, for men's voices (A.T.T.B. or A.T.B.B.) (Novello & Co.)

Cunningham, G. D., Suite for Pianoforte Solo (Augener & Co.)
Service for the Holy Communion (The Composer.)

Faning, Eaton, "Let not your heart be troubled," Anthem (Novello & Co.)

Farjeon, Harry, "At the Gate," Song (Chappell & Co.)

Hattersley, F. Kilvington, "How they brought the good news from Ghent to Aix," Choral Ballad (Novello & Co.)

Hawley, Stanley, Dramatic Poems for Recitation:—

"The Sisters (Tennyson) (Novello & Co.)

"The Water Nymph and the Boy" (Roden Noel) " "

"The White Moth" (A. T. Quiller-Couch) " "

Macfarren, Walter, "Reverie," for pianoforte ... (E. Ashdown.)

"Scherzo" in E minor, for violin and pianoforte "

Maclean, H. A.

"Rosy, Posy, and Little Clover," Two-part Song (Novello & Co.)

Needham, Alicia Adelaide

"Mary's Lullaby," a Christmas Song for Contralto (Novello & Co.)

"Listen, lordlings unto me," Carol " "

Obituary.

We regret to record the death after a short illness on Oct. 17th of M. Alphonse Hartog, who was for many years Professor of French at the Royal Academy of Music. He was a native of Paris, but had resided in London since 1837. Although he had attained so advanced an age he retained his mental faculties to the last. His eldest son, Numa, was Senior Wrangler at Cambridge in 1869; the second, Marcus, is Professor of Natural History at Queen's College, Cork; the third, Philip, is Academic Registrar of the University of London; his eldest daughter, Madame Arsène Darmesteter, is well known as a portrait painter; and the second, Cécile Hartog, who was a student at the R.A.M. has distinguished herself in the musical world.

Our Alma Mater.

The Chamber Concert in Queen's Hall on the 21st November attracted a very large audience. The programme was headed by the Allegro and Scherzo from Mendelssohn's Octet in E flat (Op. 8) for strings, Mr. E. Rowsby Woof, Miss Jessie Bowater, Miss A. W. Price, Miss Elsie W. Owen, Mr. James T. Lockyer, Miss Rebecca T. Clarke, Mr. Bertram W. O'Donnell, and Mr. Kenneth Park, being the executants. Another concerted piece was the first movement from a Trio in E flat (MS.) for piano, violin, and 'cello, composed by Miss Zénie Weisberg (student), in which Mr. Rowsby Woof and Mr. Bertram O'Donnell were associated with the composer.

There were also several vocalists heard during the afternoon. Miss Caroline G. Hatchard (Campbell Clarke Scholar) sang Liszt's "Schwebe, schwebe" and "Jugendglück." Miss Ethel M. Lister (Annie E. Lloyd Exhibitioner) rendered three Celtic songs (MS.) by Mr. Arnold E. Trevor Bax (Macfarren Scholar). Miss Maude Thornton gave "Mignon's Song," by Goring Thomas, and Mr. Philip Simmons brought forward "Memories" by the same writer: Mr. Percival Driver (Ada Lewis Scholar) sang Handel's "Vièni, oh Cara," and "Lascia Amor." Miss Myra Hess (Ada Lewis Scholar) played Mendelssohn's Pianoforte Fantasia in F sharp minor. Miss Gladys Law performed Chopin's Ballade in F and Miss Hilda Barnes played Wieniawski's Polonaise in A. Mr. Bertram O'Donnell rendered the Adagio and Allegro from Boccherini's 'cello Sonata in A, and Miss Dorothy Grinstead and Miss Marjorie Wigley concluded the concert with a performance of Raff's "Chaconne" for two pianofortes.

The Orchestral Concert was given in Queen's Hall on the 6th December. Smetana's "Aus Böhmen's Hain und Flür" headed the programme, and the orchestra under Sir A. C. Mackenzie also performed a set of Variations on an Original Theme (MS.) by Hubert Bath (Goring Thomas Scholar). Miss Gladys Clarke (Dove Scholar) was the soloist in Vieuxtemps' violin Concerto in D minor. Miss Ethel H. Hantke sang Handel's "Ombra mai fu," while Miss Ida Kahn (Ross Scholar) was responsible for Beethoven's Scena, "Ah perfido." Mr. David Brazell sang Verdi's "Eri tu." Mr. James T. Lockyer (Ada Lewis Scholar) rendered Max Bruch's "Kol Nidrei" on the viola, and Miss Ursula Newton and Miss Hilda Peppercorn (Associated Board Exhibitioner) performed movements from Pianoforte Concertos by Moszkowski and Beethoven respectively.

Academy Letter.

All readers of this Magazine will be glad to know that Dr. H. W. Richards is sufficiently well again to resume his duties at the Academy this (Lent) term.

Mr. W. Stevenson Hoyte is to be congratulated on having received the degree of Mus. Doc., Cantuar, as a recognition of his eminent services to the music of the Church.

Mrs. Kate Crowe (Miss Bateman) has been obliged to resign her position as professor of Elocution, owing to pressure of private work, Miss Rosina Filippi having been appointed in her stead.

Mr. G. H. Betjemann has also resigned his professorship.

Among the numerous letters received by the Principal last term the following is a choice specimen perhaps worth quoting, since it touches the ever-present Aliens question very nearly:—

"Honourable Sir,

I am extremely sorry for troubling your honour by taking the liberty of writing to your honour my circumstances as follows:—I am a Russian subject, my age is 21, and being in England nine months, I have not reached anything to support my existence (*sic*). Many of my musical friends tell me and assure me that I have a suitable voice to train, therefore I humbly beg your honour to allow me to have the opportunity of introducing to your honour my voice, probably your honour will find me capable. I trust that my appeal will not be unheeded by your honour, thanking your honour heartily,

I remain, yours obediently—"

At the Directors' Meeting, which took place on Dec. 8th last, the following Associates were elected:—Josiah Booth, Stephen Champ, Paul W. Corder, Claud Gascoigne, J. Frederick Keel, Frank Mumery, Edward O'Brien, Bertie Patterson Parker, Robert Radford, W. Daniel Richards, Joseph Carl Steiner, Mabel E. Colyer, Violet G. Garton, Thérèse Grabowski, Marian Elvira Jones, Amy Amelia Joyner, and Beatrice Whicker.

An accompaniment class was instituted at the Michaelmas half term, under the direction of Mr. Cuthbert Whitmore. In connection with this a prize of five guineas, presented by Mr. Adolph Schloesser, for accompanying at sight, will be competed for during the Midsummer term.

A course of six lectures on "Listening to Music" was delivered by Mr. Stewart Macpherson (commencing on October 12th and concluding on November 16th). The attendance throughout the series was most satisfactory.

At the second concert of the Palmer Patron's Fund, held at the Æolian Hall on December 8th, the programme included works by Messrs. J. B. McEwen, Percy H. Miles, Paul W. Corder, and Arnold E. T. Bax.

The Chamber Concert was held on Nov. 21st and the Orchestral Concert on December 6th, both events taking place at Queen's Hall. On the former occasion three Celtic Songs by Arnold E. T. Bax (Macfarren Scholar), and the first movement of a Pianoforte Trio in E flat by Zénie Weisberg were produced; on the latter date the programme included a set of variations on an original Theme for orchestra, by Hubert Bath (Goring Thomas Scholar).

On December 10th the students of the Dramatic Class gave a performance of W. S. Gilbert's "Broken Hearts," under the direction of Mr. Norman Forbes. The incidental music was by Mr. Paul Corder.

The "R.A.M. Club" prize will be awarded this term for the best setting for male chorus of some verses by Campbell.

Competitions for the following Scholarships and Prizes have taken place, and have resulted as follows :—Ada Lewis Scholarships, Clara Butterworth and John Bardsley (Singing), Redgwell G. Dansic (Organ), Francis J. Thoms (Violin), Edgar Fawcett (Violoncello). Ross Scholarship, Ida Kahn (Singing), Emil Henry Medicus (Flute). Committee Scholarship, Edith A. Kirk. Orchestral Scholarship, B. Walton O'Donnell. Westmorland Scholarship, Emile M. d'Oisly. Potter Exhibition, Margaret Bennett. George Mence Smith Scholarship, Joseph Melvin Nightingale. Hine Prize, Marjorie Slaughter. Bonamy Dobree Prize, Gwendolen Griffiths. Rutson Memorial Prize, Caroline Hatchard. Sainton Dolby Prize, Esther Jane Hill.

W.H.

Scherzi.

From a recent concert report : "The voice thrilled and quivered like the C string of a violin, like a 'cello dreaming of its German forests when the world was young."

Small boy, No. 1.—My sister can make the piano talk.
Small boy, No. 2.—What does it say?
Small boy, No. 3.—It says "Ow! let me alone will you?"

A vocal teacher who has just opened a studio in New York says that she intends to affix the following sign over the inside of her door :—

TRYING VOICES : 5 dollars.

VERY TRYING VOICES : 10 dollars.

Organists will appreciate the following story told by Sir Archibald Geikie in his "Reminiscences." A Scotch minister left his sermon behind him, and after giving out the 119th Psalm to be sung in his absence, he went to get it. On returning he asked how the congregation were getting on. "Oh sir," he was told, "they've got to the end of the 84th verse, and they're just cheepin' like mice."

It is said that Weber once offered the following recipe for orchestrating Italian music :—

"Oboi col Flauti, Clarinetti col Oboi, Flauti col Violini. Fagotti col Basso. Violino secondo col Primo. Viola col Basso. Voce ad Libitum. Violini colla parte."

But that was long before the days of "Roland of Berlin."

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Future Fixtures.

SOCIAL MEETING, Saturday, 4th February, 1905, at 8 p.m.

Supper Saturday, 18th February, 1905, at 8 p.m.

SOCIAL MEETING (Ladies' Night), Saturday, 4th March, 1905, at 8 p.m.

Supper, Saturday, 20th May, 1905, at 8 p.m.

SOCIAL MEETING (Ladies' Night), Saturday, 17th June, 1905, at 8 p.m.

ANNUAL DINNER, Wednesday, 19th July, 1905, at 7.30 p.m.

The above Meetings are liable, to alteration, but ample notice will be given. The Social Meetings are held at the Royal Academy of Music. The Suppers are held at the Club, and at least eight names must be sent to the Secretary before the day.

Notices.

1.—“The R.A.M. Club Magazine” will be published three times a year, about October, January and May, and will be sent gratis to all members and associates on the roll. No copies will be sold.

2.—Members are asked to kindly forward to the Editor any brief notices relative to themselves for record in the Magazine, although owing to exigencies of space the insertion of these cannot always be guaranteed.

3.—New Publications by members will be chronicled but not reviewed.

4.—All notices, &c., relative to the Magazine should be sent to the Secretary, Mr. J. Percy Baker, 5, Avenue Villas, Tooting Graveney, S.W.

By order of the Committee.